

MEMORY EXPRESSIONS



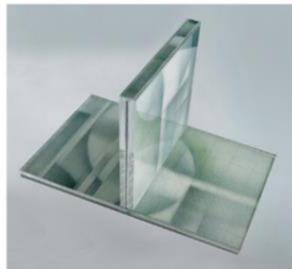
DIANE PEPE
2026

MEMORY EXPRESSIONS 2026

Works by Diane Pepe Based on Scientific Processes of Human Memory

Memory is critical to all aspects of life. Memory provides the foundation for our understanding of the world and for our sense of personal identity. We are who we are because of what we learn and remember. Without memory we could not walk, speak, read, or write. We would have difficulty imagining the future. In an attempt to understand the numerous thought-provoking theories and processes related to human memory, I create sculptures, collages, reliefs, and large-scale installation works.

The selection of works reflect my response and artistic expression of concepts, publications, and theories of notable scientists' work related to human memory, whom I had the opportunity to meet and interview during a sabbatical from University of the Arts, as well as other sources. They include: Nobel Laureate Dr. Eric Kandel, Kavi Institute at Columbia University; Dr. Daniel Schacter and his post-doctoral fellows, Harvard University; and Dr. Ken Norman, director of the Norman Memory Lab, Princeton University.



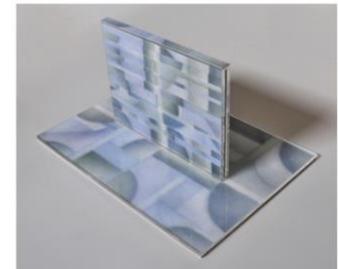
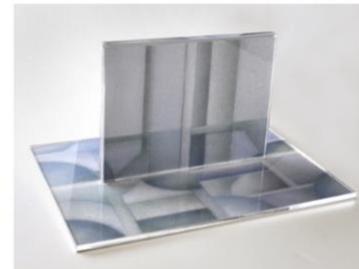
Memory Reflection III Two views
Collage of archival digital prints, acrylic plates. 5.5"x 8"x 5.5" 2016



Memory Reflection I Archival digital print,
acrylic plates. 5"x 13"x 10" 2016

Although each scientist introduced distinct theories regarding the human memory process, many of their concepts overlap, intertwine, and originate from similar sources. Dr. Michael Kahana, Director of The University of Pennsylvania Computational Memory Lab, was influential in expanding my understanding of the fundamentals of scientific processes of memory. I invited Dr. Kahana to University of the Arts to deliver the keynote address for the course I designed called Responsive Memory.

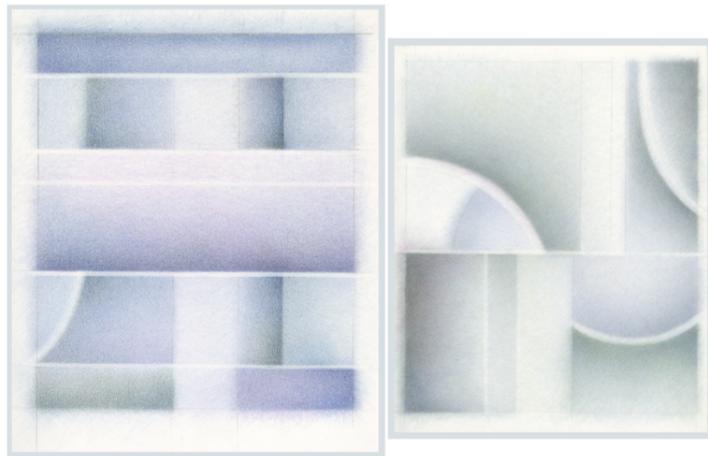
This brochure is an attempt to articulate some of the fascinating ideas I distilled into simple concepts that subsequently became a catalyst for my expressive works.



Memory Reflection II Two views
Collage of archival digital prints, acrylic plates. 6"x 12"x 8.5" 2016

Original Images

Each series begins with one or more color pencil/pastel drawings that are scanned and printed on various surfaces such as archival papers, translucent acrylic plates, cubes, or discs. These drawings represent an *original event* or *episode* of significance.



Hidden Image I and II

Original images for these reliefs and several works within Memory Series. Color pencil and graphite drawings.

Left: *Hidden I*: 13"x 11" Right: *Hidden II*: 12.5"x 10.5" 2012

Reductionism, Memory as a Reflection, Eric Kandel

As a reductionist artist, I simplify or reduce what I encounter into a fundamental concept which becomes the basis for my creative explorations.

Following an initial interest in memory, during which I created the Memory as Reflection series, I began an indepth study of the scientific basis of human memory by reading Eric Kandel's publications and listening to his lectures.

In Kandel's "Nobel Prize in Physiology or Medicine 2000" lecture, he stated that his research of the molecular and cellular basis of learning and memory was to develop a reductionist approach that would allow him to explore the underlying mechanisms in molecular terms.

Kandel explored the biological processes of memory, one cell at a time. This fundamental unit he termed "reductionist" in his book, *Reductionism in Art and Brain Science*, in which he focused on the connections between artistic and scientific processes.

This concept echoed an approach that I had followed throughout most of my life as I created abstract images. I describe my process as drawing one line at a time, building forms by layering and overlapping lines, a procedure I had always considered a reductionist approach.

I found a kindred spirit through reading Kandel's books, learning about his scientific research and the connections between scientific and artistic creative methodologies. Meeting Kandel and interviewing him was a highlight of my research in this field.

First Stages

Human memory processes have been categorized in a variety of types, stages, and theoretical models. While searching for a definitive theory of memory, it became apparent that there is a multitude of evolving theories in this dynamic field.

The focus of my work is on the simplified aspects of episodic memory. Episodic memory as defined by Dr. Michael Kahana, in his book *Foundations of Human Memory*, is "memory for events experienced in a specific context." Context encompasses both the location or physical space and the passage of time, sequence, and duration of the event.

Dr. Kahana further described episodic memory during his presentation at University of the Arts as the type of memory that places us in the memory, marking the memory's position on our "personal, autobiographical timeline."

While experiencing an episode or an event, we perceive only parts or fragments of this event that enter into our awareness. Our brains solidify these fragments through a process of encoding. Once the memory fragments are encoded, they are stored in various parts of the brain and eventually recalled.



Homage to Kandel II

Relief collage of archival digital print fragments mounted on wood discs, adhered to a painted wood base. 11"x 40"x 1" 2018

Homage to Kandel I



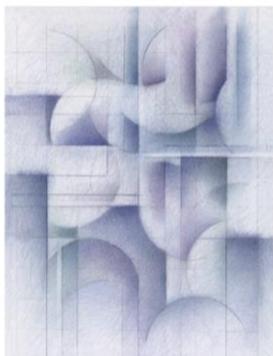
Homage to Kandel I Top: Front view Bottom: Side view

Relief collage of archival digital print fragments mounted on wood discs, adhered to a painted wood base. 24"x 40"x 1" 2018

Memory as a Construction Series
Original Images



Movement Initial Episodic
Event G Color pencil
drawing. 11"x 9" 2016



Movement Initial Episodic
Event B Color pencil
drawing. 11"x 9" 2016

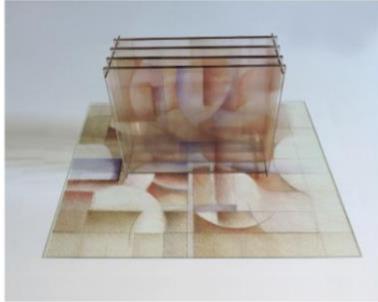
Memory as a Construction

For an event to become a memory it must be encoded, stored, and retrieved or remembered. In Dr. Daniel Schacter's book, *Searching For Memory: The Brain, The Mind, And The Past*, and in other publications, he discusses that the details of an episodic memory are stored as fragments in various parts of the brain. Upon recall via memory cues, during the retrieval process they are reactivated, reintegrated, and reconstructed, in conjunction with the present, into a new coherent event. Memory is a construction. It is a vital and ongoing process.

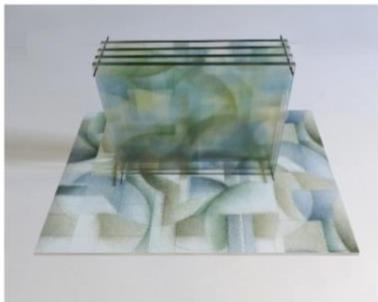


Memory as a Construction Tower
Archival prints on paper and acrylic
blocks, acrylic sheets. 11"x 8.5"x 11" 2018

Memory as a Construction

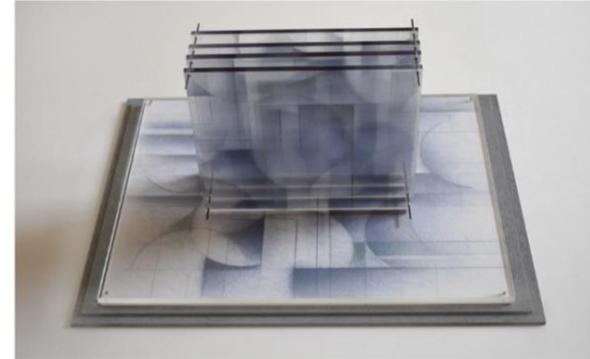


Memory as a Construction III
Archival digital print on paper and acrylic plates,
stainless steel rods. 5.5"x 8.5"x 11.5" 2016

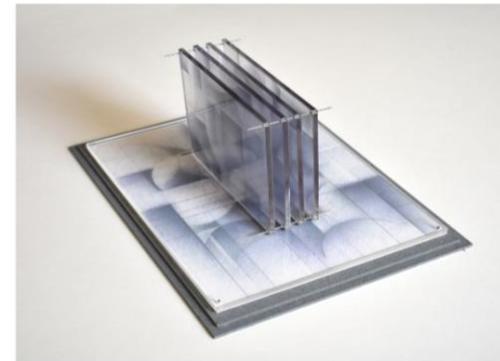


Memory as a Construction II
Archival digital print on paper and acrylic plates,
stainless steel rods. 5.5"x 8.5"x 11.5" 2016

Memory as a Construction



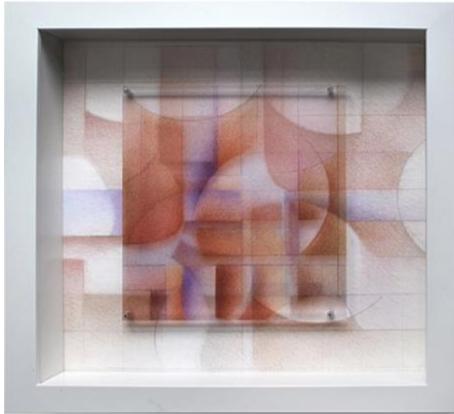
Memory as a Construction I Front view
Archival digital print on paper and acrylic plates,
stainless steel rods. 5.5"x 8.5"x 11.5" 2016



Memory as a Construction I Side view
Archival digital print on paper and acrylic plates,
stainless steel rods. 5.5"x 8.5"x 11.5" 2016

Memory as a Construction Diptychs

Each time we remember an episode or event, it changes ever so slightly. Memory is a creative construction.



Memory as a Construction Diptych I Episodic Memory Retrieval R
Archival digital prints on paper and acrylic plates, stainless steel pins.
9"x 9"x 2" 2016

Memory as a Construction Diptychs

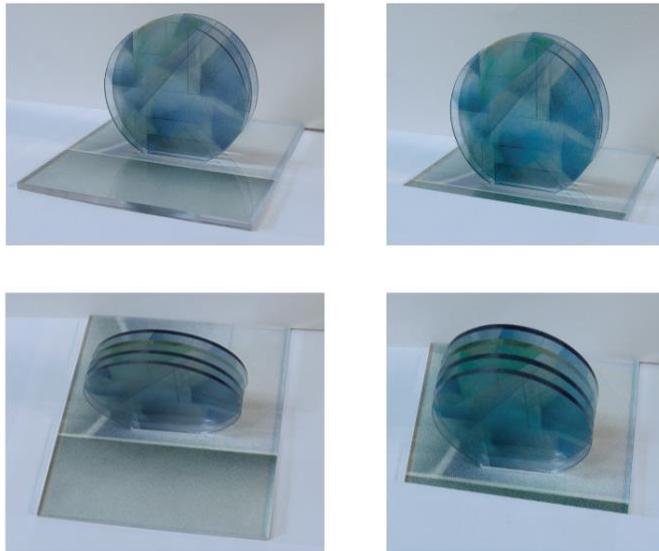


Memory as a Construction Diptych II Episodic Memory Retrieval B
Archival digital prints on paper, acrylic plates, stainless pins.
9"x 9"x 2" 2018



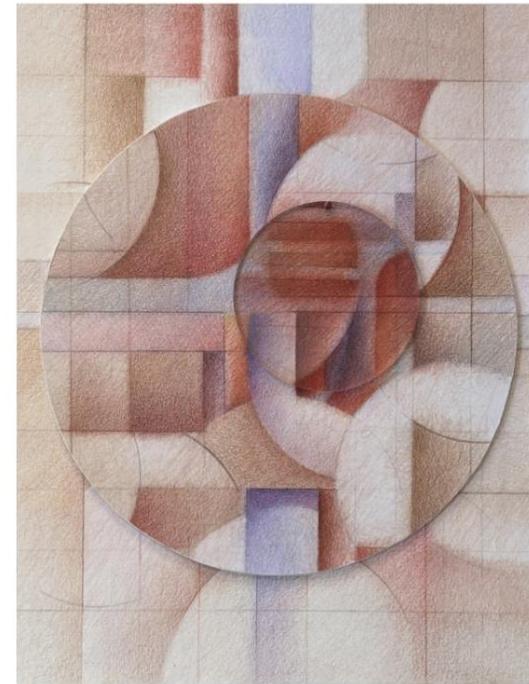
Memory as a Construction Diptych III Episodic Memory Retrieval G
Archival digital prints on paper, acrylic plates, stainless pins.
9"x 9"x 2" 2026

Memory as a Construction Studies



Memory as a Construction Circles Study I, Left. *Memory as a Construction Circles Study II*, Right. Archival digital print, acrylic discs. Left I: 4"x3"x2" 2017 Right II: 4"x"x2" x2" 2017

Memory as a Construction Studies



Memory as a Construction
Archival prints on paper, acrylic disc, steel pin.
11"x11"x.5" 2026

Spatial and Temporal Context of Memory Recall

During Dr. Michael Kahana's keynote address for the Responsive Memory Course and community, he explained how recalling a memory depends not only on the event itself but on the spatial and temporal context surrounding it. He showed a video and discussed how memories of events are associated with the *places* they are formed, referencing the article, "Memories Are 'Geotagged' With Spatial Information, Penn Researchers Say."



Spatial and Temporal Context of Memory Recall I
Cut paper collage, archival digital prints, pastel, drawing.
16"x 9"x .25" 2026

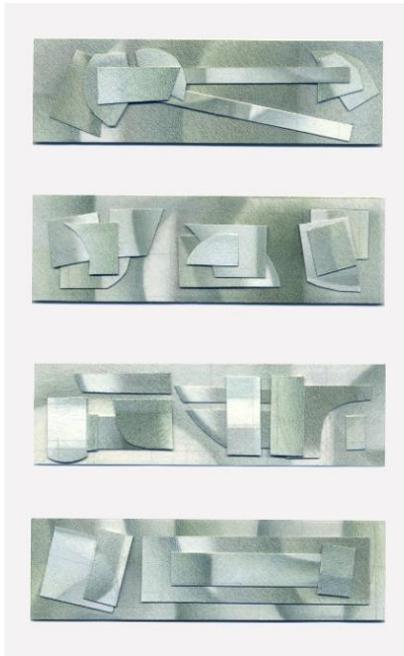
Spatial and Temporal Context of Memory Recall



Spatial and Temporal Context of Memory Recall II, III
Cut paper collage, archival digital prints, pastel, drawing.
Left III: 16"x 8"x .25" 2026 Right II: 16"x 12"x .25" 2026

Memory as an Event with Event Boundaries

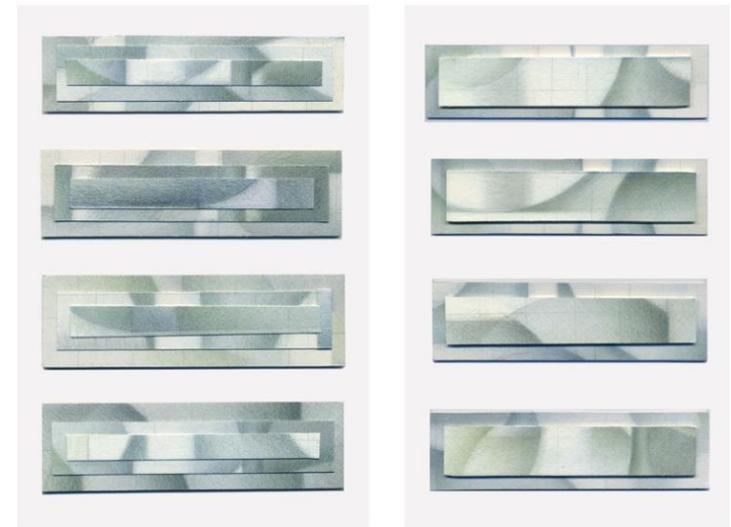
Dr. Ken Norman revealed an exciting understanding of memory that was different from what I had previously encountered. During the interview, he spoke of memory as an *event*, and further elaborated on this idea in his research articles. He referenced the research and article of Jeff Zack, et al, "Event Segmentation." As we approach an episode, we encounter it as an *event* with a beginning, middle, and end with event boundaries that indicate when the memory begins and ends. This memory is then stored as an entity.



Hierarchical Nature of Memory with Event Boundaries I
Cut paper collage, archival digital prints. 15"x 13"x .25" 2017

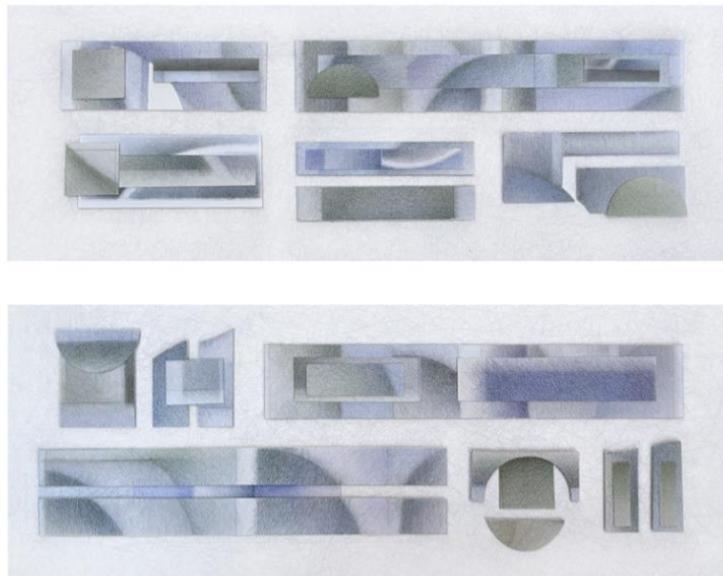
Memory as an Event with Event Boundaries

Depending upon the length of the event or its significance it is stored in a hierarchical structure, first in the hippocampus, and then in various parts of the brain. When we recall this memory, we recall it as an entity. Zack states, "those who identify appropriate event boundaries during perception tend to remember more and learn more proficiently."



Hierarchical Nature of Memory with Event Boundaries II and III
Cut paper collage, archival digital prints. Each:15"x 13"x .25" 2017

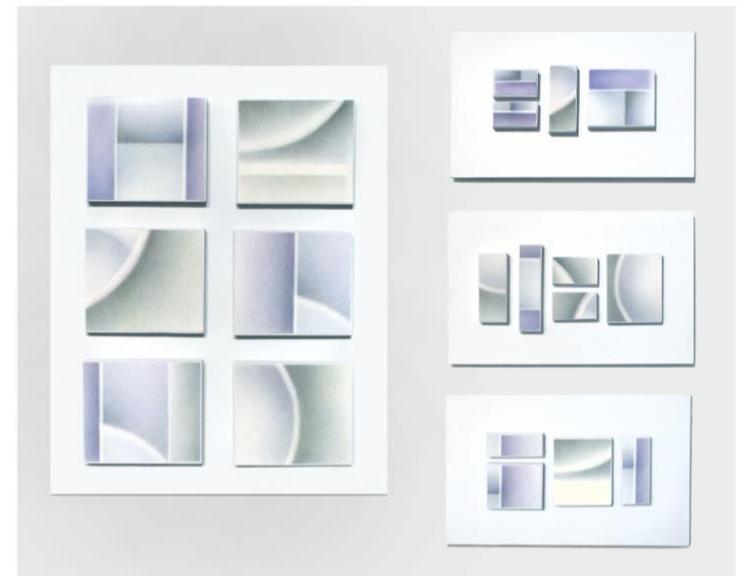
Memory as an Event with Event Boundaries



Hierarchical Nature of Memory with Event Boundaries IV, V
Cut paper collage of archival digital prints, additional drawing.
Top IV: 9"x 19"x .25" 2026 Bottom V: 9"x 19"x .25" 2026

Memory Processes and Imagining Future Scenarios

During the interview with Dr. Schacter, he discussed how memory plays a critical role in imagining future scenarios and referenced his article, "The Cognitive Neuroscience of Constructive Memory: Remembering the Past and Imagining the Future," co-authored by D.R. Addis. I interviewed Dr. Alea Devitt, a postdoctoral fellow in Dr. Schacter's lab. She mentioned in her article, "Bidirectional Interactions Between Memory and Imagination," co-authored by D.R. Addis, that neuroimaging reveals that imagination engages similar neural networks that are used in human memory processes.



Memory and Imagining Future Scenarios Series

Left panel is expressive of a recalled memory. From this recalled memory image, three different compositions or future scenarios are created to represent the connection between memory recall and the ability to create future scenarios. Cut sections of archival digital prints adhered to wood blocks. Left, ***Recalled Memory***: 19"x 15"x ¾" Right, ***Future Scenarios***: Panel I, II, III Each 9"x 15"x .75" 2018

Selective Processes of Memory
Large Scale Installation



Selective Processes of Memory Installation
Archival digital print on acrylic sheet and discs,
stainless steel wires. 96"x 40"x 36" 2018

Diane Pepe

Diane Pepe is a multimedia artist who lives and works in Philadelphia. Her abstract drawings, collages, and sculptural constructions are based on concepts that mirror her response to the environment and personal experiences. Recently she has focused on the scientific processes of perception, vision, and human memory.

Pepe has exhibited nationally and has been the recipient of numerous grants. Her works reside in public and private collections. Most recently, Pepe was an Associate Professor of Art at University of the Arts, Philadelphia, and the Founding Director of ASEP at The Philadelphia School. A detailed resume is available upon request.

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This exhibit is dedicated to my husband
Joseph Mooney and our family.

Front Cover: *Spatial and Temporal Context of Memory Recall I*
Cut paper collage, archival digital prints, pastel. 16"x9"x .25" 2026
Back Cover: *Memory as a Construction*
Archival prints on paper, acrylic disc, steel pin. 11"x11"x .5" 2026